

Temple University Wind Symphony

Patricia Cornett, conductor
Christopher Hettenbach, graduate
conductor

Friday, February 11, 2022 • 7:30 PM
Temple Performing Arts Center
1837 North Broad Street
Philadelphia, PA 19122

Program

City Girl Sentimentalism

Shuhei Tamura (b. 1986)

Divertimento No. 3

Vicente Martín y Soler (1754-1806)
ed. Patricia Cornett

- I. Larghetto
- II. Andante sostenuto
- III. Allegro
- IV. Allegro molto

Canzon Quarti Toni

Giovanni Gabrieli (1557-1612)

Winsome Variations

Robert Spittal (b. 1963)

Christopher Hettenbach, graduate student conductor

Two Scarlatti Pieces

Dmitri Shostakovich (1906-1975)

- I. Pastoral
- II. Capriccio

Serenade for Winds and Percussion

David Gillingham (b. 1947)

- I. Journey Into Darkness
- II. Apparitions
- III. Romance
- IV. Nocturnal Life-Forces
- V. Journey Into Daylight

The use of photographic, audio, and video recording is not permitted.

Please turn off all cell phones and pagers.

One hundred seventy-first performance of the 2021-2022 season.

Temple University Wind Symphony

Patricia Cornett, conductor

FLUTE

Michelle Davis
Catherine Huhn
Bianca Morris
Anabel Torres
Trish Stull
Malinda Voell

OBOE

Kenneth Bader
Marissa Harley
Grace Hicks
Amanda Rearden
Sarah Walsh

BASSOON

Rick Barrantes
Adam Kraynak
Tracy Nguyen
Collin Odom

CLARINET

Anthony Bithell
Kathleen Carpenter
Sarah Eom
Alexander Phipps

SAXOPHONE

Jorcina Zhang
Lorenzo Miceli
Zachary Spondike
William Van Veen

HORN

Jonathan Bywater
Isaac Duquette
Erika Hollister
Olivia Martinez
Kasey MacAdams
Amanda Staab
Jordan Spivack

TRUMPET

Anthony Casella
Daniel Hein
Noah Gordon
Maximos Mossaidis
Trey Serrano
Justin Vargas

TROMBONE

Catherine Holt
Samuel Johnson
Isabel LaCarrubba
Riley Matties
Drew Sedlacsik

EUPHONIUM

Jason Costello
Ryan Wilkowski

TUBA

Joseph Gould
Chris Liounis

BASS

Jonathan Haikes

PIANO

Sarah Lee

PERCUSSION

Alonzo Davis
Elijah Nice
John Panza
Alex Snelling
Andrew Stern

GRADUATE

ASSISTANTS

Schylar Adkins
Chris Hettenbach

Program Notes

City Girl Sentimentalism (2011)

Shuhei Tamura

Born in Okayama, Japan, Shuhei Tamura received his bachelor's degree from Tokyo University of the Arts and a Master's degree in pedagogy from Tokyo Gakugei University with an emphasis in music education. He is an arranger as well as a composer who has written for orchestras, choruses, and brass bands. He is most prolific in the latter category, with a large number of published scores in this area. He was awarded third place in the 17th Concert Theater Japanese Music Competition and first place in the Ojigami Composition Competition.

City Girl Sentimentalism is a sentimental, rhythmic composition commissioned by the Tamagawa Academy and premiered at Tokyo Metropolitan Junior High School. The composer states that the inspiration for the work was the sentimental feelings of a woman standing alone at night in the middle of a city. Each section features distinctive instrumental colors and spinning melodies sewn together into rich polyphonic textures. There are interchanges among different instrumental lines, which imbue the work with a sense of complexity. The percussion instruments participate in this multifaceted dialogue by adding intense energy throughout the musical phrases. The dynamics vary rapidly and create a surprising sonorous effect, which recalls typical urban turmoil. In contrast, the slow sections are characterized by seemingly improvisatory inflections.

Note by Giovanni Briguenta

Divertimento No. 3 (1795)

Martín y Soler (ed. Patricia Cornett)

Classical composer Vicente Martín y Soler, sometimes called “The Spanish Mozart,” wrote a 1786 opera entitled *Una Cosa Rara*. While the opera has fallen into obscurity, it was immensely popular at the time of its premiere, garnering seventy-eight performances and the favor of Emperor Joseph II during its initial run at the Burgtheater in Vienna. The music became so recognizable that Mozart even quoted it in the final scene of *Don Giovanni*. As was customary with many

popular operas in 1780s Vienna, music from *Una Cosa Rara* was transcribed for *harmonie* ensemble by Johann Nepomuk Wendt. In 1795, nearly ten years later Martín y Soler himself composed a set of six divertimenti based on themes from *Una Cosa Rara*. Four of the divertimenti are for winds alone, while the other two utilize strings. While we don't know why Martín y Soler composed these divertimenti, two characteristics distinguish them from Wendt's transcription: the use of basset horns instead of B-flat clarinets, and the use of some original musical material (not from the opera), mostly in fourth movements.

Tonight's performance is of *Divertimento No. 3*. The first movement is based on the opera number, "Ah, perché formar non lice," the second movement is based on the number, "Dolce mi parve un di," the third movement is based on, "Purché tu m'ami," and the fourth movement is original musical material.

***Canzon Quarti Toni* (c. 1597)**

Giovanni Gabrieli

Venice-born composer and organist Giovanni Gabrieli was an influential member of the so-called "Viennese School" of composers that saw innovations pushing music from the Renaissance to the Baroque tradition. Nephew of the similarly influential composer, Andrea Gabrieli, Giovanni also held the position of head organist at the St. Mark's Basilica in Venice. Though Gabrieli composed works in numerous categories, the composer preferred writing sacred works for both instrumental and choral ensembles.

Canzon Quarti Toni was first published in Gabrieli's monumental collection of sacred instrumental works, *Sacrae Symphoniae* (Sacred Symphonies). Consisting of motets and canzoni for brass ensembles, the *Sacrae Symphoniae* established the foundation of brass music for years after its publication. *Canzon Quarti Toni* is scored for three five-part brass choirs, yet rarely calls for all three to perform together. The three choirs play *tutti* only thirteen full bars in the entire piece, including the fully voiced and grounded D major triad in the last bar.

***Winsome Variations* (2019)**

Robert Spittal

Robert Spittal is Professor of Music at Gonzaga University, where he served as Director of Bands and led the Wind Ensemble and Chamber Winds from 1992-2018. He now leads the Creative Music Lab Ensemble and teaches conducting and music theory, and mentors students in the undergraduate conducting minor. Spittal is an internationally known composer and his works have been performed in concert halls in New York, Bangkok, Vienna, Cologne, Milan, as well as Interlochen, the "Music for All" Honor Band of America, the WASBE international conference, the American Bandmasters Association conference, the National Flute Association conference, the Midwest Clinic, ASBDA, numerous All-State bands, and the CBDNA Western/Northwestern Conference. Three of his works are included in GIA's "Teaching Music" series, two of which were recorded by the North Texas Wind Symphony for the series.

Winsome Variations is a piece composed for double woodwind quintet (two flutes, two clarinets, two oboes, two horns, and two bassoons) commissioned by Bill Drury and the New England Wind Ensemble. The piece makes use of a playful opening theme that is then altered into different variations throughout. The theme is inverted, lengthened, and sometimes converted into a new style which closes in an exciting and grandiloquent finish.

***Two Scarlatti Pieces* (1928)**

Dmitri Shostakovich

Dmitri Shostakovich was a Soviet-era Russian composer and pianist. He is regarded as one of the major composers of the 20th century and one of its most popular composers. Shostakovich achieved fame in the Soviet Union under the patronage of the Soviet chief of staff Mikhail Tukhachevsky, but later had a complex relationship with the government, from which he earned state awards and privileges. Shostakovich combined a variety of different musical techniques into his works. His music is characterized by sharp contrasts, elements of the grotesque, and ambivalent tonality; he was also heavily influenced by the neoclassical style pioneered by Igor Stravinsky, and (especially in his symphonies) by the late Romanticism of Gustav Mahler.

Shostakovich took two of Scarlatti's most popular keyboard sonata

movements, the famous *Pastoral* and *Capriccio*, and arranged them for wind band plus timpani creating *Two Scarlatti Pieces*. The *Pastoral* is a slightly melancholic orchestration, with oboes and flutes singing sadly and sweetly above bassoons. The dry wit of the *Capriccio* allows Shostakovich to use the trombones' glissandos to comic effect beneath the tasteful clarinet tone, creating a lightly ironic look toward the past not dissimilar from Stravinsky's *Pulcinella* ballet.

***Serenade for Winds and Percussion* (1990)**

David Gillingham

David Gillingham earned his undergraduate degree in Music Education from The University of Wisconsin Oshkosh, after which he went to Vietnam, where he served in the military and played in several U.S. Army bands. Upon returning, he earned his PhD in Music Composition at Michigan State University and now teaches at Central Michigan University. Many of Gillingham's works are now considered standard repertoire in the wind band literature. The composer's work *Heroes Lost and Fallen* won the international Barlow Competition Prize in 1990. The composer writes the following about *Serenade for Winds and Percussion*:

Serenade for Winds and Percussion seeks to faithfully recreate the spirit of the classical serenade of Mozart's time. Since wind instruments could project better than strings, these serenades were often used for outdoor performances. Though it is not intended that the Serenade for Winds and Percussion be performed outdoors, the theme of the work deals with outdoor associations of the night.

The work is cast in five movements. The first, Journey Into Darkness, leads the listener into the exotic and mysterious aura of the night. Following the first movement is Apparitions which is a haunting scherzo-like depiction of the multitude of shadows cast on moonlit nights. The third movement, entitled Romance, is quiet and simple. One should picture a young man serenading his lover on a warm, starlit summer evening. In the fourth movement, Nocturnal Life-Forces, there transpires a march of all the living creatures that adorn the darkness of night. Finally, Journey Into Daylight brings the listener out of the darkness and into the reality of the new day with dramatic fanfare.

- David R. Gillingham

About the Conductor

PATRICIA CORNETT is the Director of Bands at the Temple University Boyer College of Music & Dance where she conducts the Wind Symphony and teaches advanced conducting. Prior to joining the faculty at Temple, she was the Director of Bands at Cal State Fullerton where she conducted the Wind Symphony, Symphonic Winds, and taught courses in conducting and music education. She was also a Visiting Assistant Professor at SUNY Potsdam's Crane School of Music. She earned her Doctor of Musical Arts degree from the University of Michigan, Master of Music degree from Northwestern University, and Bachelor of Music dual degree in music education and saxophone performance from the University of Massachusetts, Amherst.

Dr. Cornett taught at Essex High School in Essex Junction, Vermont from 2007–2010 where she conducted three concert bands, jazz band, and taught courses in guitar and history of rock. She was also the director of instrumental music at Woodland Regional High School in Beacon Falls, Connecticut, from 2003–2005. She is published in the *Teaching Music Through Performance in Band* series, the CBDNA Journal, *The Instrumentalist*, and has presented sessions at The Midwest Clinic, national CBDNA conferences, and numerous state conferences. She is a member of the College Band Directors National Association, the Conductors Guild, the Pennsylvania Music Educators Association, and the National Association for Music Education.

Boyer College of Music and Dance

The Boyer College of Music and Dance offers hundreds of events open to the public each year. Students have the unique opportunity to interact with leading performers, composers, conductors, educators, choreographers and guest artists while experiencing a challenging and diverse academic curriculum. The Boyer faculty are recognized globally as leaders in their respective fields. Boyer alumni are ambassadors of artistic leadership and perform with major orchestras, opera and dance companies, teach at schools and colleges and work as professional music therapists, choreographers and composers. Boyer's recording label, BCM&D records, has produced more than thirty recordings, three of which have received Grammy nominations.

boyer.temple.edu

The Center for the Performing and Cinematic Arts

The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program, housed at historic Raleigh Studios. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 500 concerts, classes, lectures and performances take place at TPAC each year.

arts.temple.edu

Temple University

Founded as a night school by Russell Conwell in 1884, Temple University has evolved into an international powerhouse in higher education and a top-tier research institution with roughly 40,000 undergraduate, graduate and professional students. As the largest university in one of the nation's most iconic cities, Temple educates diverse future leaders from across Philadelphia, the country and the world who share a common drive to learn, prepare for their careers and make a real impact.

Temple University 2021-2022 Season Upcoming Events

Saturday, February 12 at 7:00pm

Kenny Garrett and Sounds from the Ancestors

Featuring the Temple University Jazz Faculty Sextet: Terell L.

Stafford, Bruce Barth, Mike Boone, Justin Faulkner, Dick Oatts and Tim Warfield Jr.

Black History Month Special Event Presented by Temple University, in partnership with the Boyer College of Music and Dance, Radio Station WRTI and the TU Office of Community Engagement
Temple Performing Arts Center; registration required

Tuesday, February 15 at 2:30pm

Virtual Dance Studies Colloquium

Special Cluster: Indigenous Movements

Indigenous Artistic Residencies: A Conversation with 3

Artist-Curators about Curatorial Practices

[Registration required](#)

Wednesday, February 16 at 4:30pm

Jazz Master Class: Joe McDonough, trombone

Howard Gittis Student Center

Wednesday, February 16 at 7:30pm

Jazz @ the Underground: Joe McDonough, trombone

Howard Gittis Student Center

Thursday, February 17 at 4:30pm

Rite of Swing Jazz Café: Andrew Gioannetti

Andrew Gioannetti, saxophone; Rockwell Valentine, trumpet; Josh Klamka, piano; Stanley Ruvinov, bass; Max Dolgin, drums

Temple Performing Arts Center Lobby

Thursday, February 17 at 7:30pm

Temple University Symphony Orchestra

José Luis Dominguez, conductor

Temple Performing Arts Center

Temple University 2021-2022 Season Upcoming Events

Friday, February 18 at 5:30pm

Concert Choir and University Singers
Paul Rardin and Mitos Andaya Hart, conductors
TPAC Chapel

Friday, February 18 at 7:00pm

World Music Lecture-Performance: Kiranavali Vidyasankar
Swetha Narasimhan, violin and Srihari Raman, mridangam
Temple Performing Arts Center

Saturday, February 19 at 2:30pm

CGYM Master Class Series: The Aizuri Quartet
Co-presented by the Philadelphia Chamber Music Society
Music Prep YouTube channel

Saturday, February 19 at 5:30pm

Marcus DeLoach Studio Recital
Rock Hall Auditorium

Sunday, February 20 at 4:00pm

Temple University Symphonic Band
Matthew Brunner, conductor
Temple Performing Arts Center

Monday, February 21 at 7:30pm

Graduate Conductors Chorus
Rock Hall Auditorium

Wednesday, February 23 at 7:30pm

Temple University New Music Ensemble
Jan Krzywicki, director
Rock Hall Auditorium